

COLLECTIONS TOWARDS A GLOSSARY
OF ARCHITECTURE.—No. III.

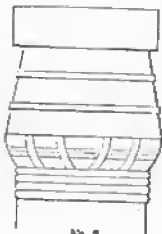
ANNULET.—Having noticed the significance of the abacus and echinus, two of the leading features of a Grecian Doric capital, we proceed to define the meaning of the word annulet, which is so closely connected with the above-named members. Mr. Gwilt's definition is,—"ANNULET (Lat. annulus), a small fillet, whose horizontal section is circular. The arch, or under side of the Doric capital, is decorated with this fillet, listels, or bands, whose number varies in different examples. Thus, in the Doric of the Theatre of Marcellus, at Rome, there are three, whilst in the great temple at Paestum, they are four in number, and in other cases as many as five are used." (*Encyclo. p. 893.*)

In attempting to illustrate this member, which is well expressed by its name *annulus*, being the diminutive of *annus*, a ring or circle, we must look to Egypt for its origin, for we shall find no corresponding feature in the timber construction, to which some writers would refer as for every detail of architecture. In an Egyptian column composed, to appearance, of a certain number of reeds tied together near their tops by a filleting of willow or cane passing two or three times round the clustered shaft, we shall not hesitate to recognize the origin of the annulets in a Grecian Doric column, and that such an opinion is not an assumption, we have only to look at a granite column now in the British Museum. A sketch of that column, whereof I do not recollect that any other writer has even taken notice, was given in No. 37 of *TWO BRITISH* (p. 449), and to illustrate the present argument, the head of the column is again introduced, No. 1.



No. 1.

This column is very slender in its proportions; but its columns of more massive dimensions, more especially where the capital is balboos,



No. 2.

as No. 2; the same arrangement of rings may be seen round the neck of the shaft, exactly like the hoops of a meal-barrel; and I conceive that the drawing together very tightly of these bands below, with the pressure of the heavy square tile above produces that swelling out of the part between, which, it is just possible, gave to the Greeks a hint for the echinus moulding, an opinion which will obtain by an extensive observation of several specimens of Egyptian capitals, wherein the oval shape of the lower part of the capitals is too obvious to escape notice.

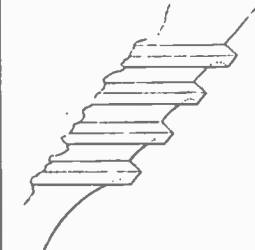
The annulets in Grecian Doric columns vary as well in their profile as in their number. Some examples may be interesting, to show the ethereal genius of the Greeks, even in

detail the most minute, and that although the general principles of art in their Doric order are the same, yet that they could produce great variety in their details. In the Parthenon, that best and purest of all examples, we find, under the echinus of the capitals in the portico, five rings, placed on a slope, continued, as it were, from the lower link of the echinus, as shown in No. 3; and in the columns of the



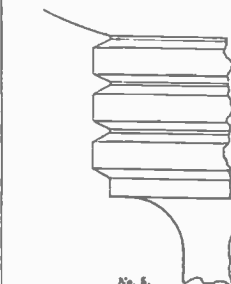
No. 3.

portico of the same edifice, there are but three rings. In the Temple of Thebes, the profile of the annulets is somewhat similar to that of the Parthenon; the rings are four in number, and the under side of the lower ring of each ring is slightly undercut; No 5 is the



No. 4.

section of these annulets of their full size. In the example from the portico at Athens, presumed to belong to the Agora, or market-place we see (No. 5) how widely the artist



No. 5.

departed from the graceful and flowing outline of earlier patterns; this, of the age of Augustus, is one of the latest known examples of Grecian Doric, yet in many points it cannot be safely recommended for modern imitation.

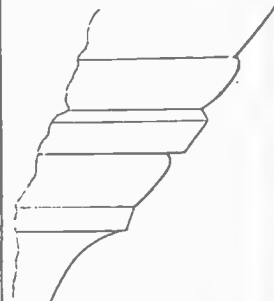
In the Temple of Apollo Epicurius, at Bassæ, a building of the pure age of Greek art, the annulets are four in number, resembling in their contour those in the Parthenon, excepting that the second and third rings recede a little from a line drawn from the first to the fourth. At Rhamnus, where are two temples, at Bassæ, and in the Dodecanese portico of Ceres at Eleusis, the rings are three in number, profiled like the best

examples at Athens; at Ægea and Selinus they are three in number; at the Temple of Jupiter Olympian, at Agrigento, of Apollo in the Isle of Delos, and in the portico of Philip, at the same place, at Corinth (where the annulets have a great projection and are very deeply undercut), in the Hypæthral Temple at Paestum, in the Temple of Diana, in the Propylæa at Eleusis, in the Propylæa at Athens (an excellent example), and at Thoros the rings are four in number. At the latter place, the annulets are remarkable, and probably singular in their way, as shown by



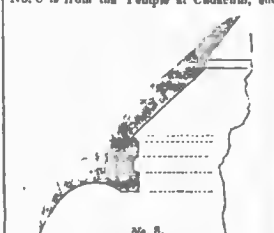
No. 6.

the figure, No. 6. By figure No. 7 are shown



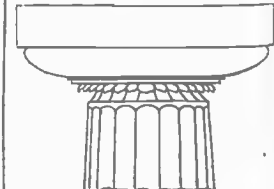
No. 7.

the annulets of a small column found in the Temple of Ceres at Eleusis, and supposed to have belonged to an upper range of columns. No. 8 is from the Temple at Cadacchia, and



No. 8.

presents a very unusual arrangement. At



No. 9.

No. 9 is shown a capital from the Pædo-